

Evaluation of Canada Showcase Program: Summary of Stakeholder Interviews

Prepared for

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Executive Summary

A. Background and Project Objectives

This report presents the summary findings of the stakeholder interviews conducted as part of an evaluation of the program under which financial support is provided to Canadian audiovisual media festivals by Telefilm Canada.¹ The study was commissioned by Telefilm to assist it in determining how to most effectively finance Canadian festivals in a manner consistent with Telefilm's corporate objectives, which include: i) building audiences for Canadian audiovisual programming; ii) building the capacity of the Canadian audiovisual industry; and, iii) efficiently administering the programs within its purview.

In the fall of 2005 Telefilm decided to conduct a multi-part examination of the support it provides to audiovisual festivals. One part of the overall study involved a review of the practices of other organizations funding festivals, a summary of file information for selected festivals, and meetings with Telefilm management to discuss the existing program and new directions for a revised Festival Support Program. A key finding of was that the program objectives under which Telefilm provides financial support to film festivals are overly broad and diffuse.

The present report provides a summary of the interviews conducted with other organizations providing support to festivals, as well as interviews with industry and festival professionals to solicit their input for program redesign.

This study was undertaken by Kelly Sears Consulting Group in association with Deborah Drisdell Consulting, on behalf of the Policy, Planning, and Research Department of Telefilm Canada, between March and June 2006. The study involved interviews with other organizations providing support to festivals, a review of documentation and files, interviews with key stakeholders, and meetings with Telefilm Canada management. A total of 30 individuals were interviewed.

B. Study Findings and Recommendations

This report reaches conclusions regarding Telefilm's festival support programs, classified as study findings, and identifies issues to be resolved. Throughout this report we refer to

¹ Telefilm Canada is referred to as "Telefilm" throughout this report.

“festival professionals” and “industry professionals.” “Festival professionals” are those persons directly associated with the conception and execution of audiovisual festivals, while “industry professionals” refer to those individuals who produce, direct, distribute, market, license, or otherwise create audiovisual content.

1. Study Findings

- ✓ While there is widespread sympathy among festival organizers for the challenges facing Telefilm with respect to the current Showcase Program, there is no consensus as to how the Program objectives and goals might be re-designed to address these challenges.
- ✓ Festival professionals believe that the best remedy for the current challenges facing the Showcase Program is to allocate more money to the individual festivals that benefit from the program.
- ✓ Festival professionals believe that multi-year funding commitments from Telefilm would be a beneficial administrative change, which would allow festivals to free resources used for annual applications for other purposes.
- ✓ There is a disparity between how festival professionals perceive their events, and how film industry professionals – producers, directors, distributors – perceive events. For film industry professionals, only large, regional or international festivals offer a broad array of potential benefits, such as networking, professional development, press coverage, and audience exposure. Festival professionals, however, believe that *every* festival offers such benefits.
- ✓ The importance of reaching audiences was a priority commonly expressed by film industry professionals.

2. Recommendations

- ✓ Any changes to Canada Showcase need to be carefully communicated, coordinated, and prepared in advance of execution so as to allow for as smooth a transition as possible.
- ✓ Showcase Canada should only support the screening of feature film, documentaries, shorts, and animation at general interest festivals; New Media, TV, and professional development events would be funded by Telefilm under other programs.

- ✓ Showcase's existing guidelines, which preclude the funding of such narrowly targeted events, should be reiterated and adhered to.²
- ✓ Audiences should be a critical factor in evaluating festival support. Audience attendance should be factored into calculating the support granted to festivals under the Canada Showcase Program.
- ✓ A revised Canada Showcase Program should work in concert with other aspects of Telefilm's industry support programs. Most importantly, festivals should be encouraged to program films from Telefilm's slate of invested properties.

² Showcase Canada Guideline 2 currently states "Cinematheques, student festivals, and festivals hosted by film/video cooperatives are not considered eligible, nor are extremely specialized events that are geared to special interest groups."

I Introduction

A detailed description of Telefilm’s support to festivals across Canada is provided in the accompanying report, *Evaluation of Telefilm’s Support to Festivals: Profile and Recommendations*.

A. Study Objectives

This study was undertaken through interviews with stakeholders, interviews with Telefilm management, a review of files and support documentation, and interviews with other agencies that provide support to festivals. The objectives were to: a) review how other federal agencies in Canada deliver festival support programs; b) assess the impacts achieved to date by a sample of festivals; and, c) to interview producers, distributors, and festival organizers. This work is intended to set the stage for a re-design of the Canada Showcase program, which would involve: a) the development of new narrower, more precisely defined program objectives; b) the development of criteria for the evaluation of applications under new program objectives; c) the design of a post-event evaluation methodology; d) the design of management and delivery processes; and, e) the testing of the new program design against a sample set of previously funded events.

B. Methodology

This study involved interviews with i) producers and distributors; ii) festival professionals; and, iii) other industry professionals (for example, executives at film development agencies).

These discussions covered topics such as the reasons for participating in festivals; where support is needed; how “success” is measured in terms of festival participation, and how various festivals in Canada are ranked in terms of relative importance. Interviews were conducted one-on-one with informants in a series of telephone and in-person interviews.

The pool of interviewees was diverse in terms of regions, language, the size of festivals targeted, and participants and non-participants in the Showcase Program. A total of 30 individuals participated in the consultations, which included 17 festival professionals, 12 directors/producers/distributors, and 1 agency executive, a total of which 9 were conducted in French, and of which 11 were conducted in Ontario, 9 in Montreal, 3 in the Atlantic region, and 7 in the Western Region.

Two separate interview guides were used over the course of interviews, one for interviews with festival professionals, and a second for non-festival interviewees. Interviews were conducted both by telephone and in person, and either in French or English, depending upon the preference of the interviewee. All interviewees were provided a copy of the interview guide in advance of their interview (the two English and French interview guides are included in Appendix A).

II Views of Stakeholders

The views of the two stakeholder groups, festival professionals and industry professionals (producers, distributors and directors) are summarized in turn below.

A. Festival Professionals

Film festival directors were generally eager to be interviewed, and sympathetic to the challenge faced by Telefilm in trying to meet a steadily increasing demand for financial assistance while adhering to budgets that were not increasing at a rate equal to that of demand. And, festival directors themselves admitted that “there are too many festivals”, which further exacerbated the resource squeeze faced by Telefilm.

Unfortunately, this empathy did not translate into specific suggestions regarding how to reprioritize the Showcase Program, or how to meet the current challenge. Festival directors, when specifically asked “what two things” should be changed with respect to the Showcase Program”, most commonly answered 1) provide more money, and 2) provide funding under a multi-year funding commitment.

And, while Festival directors were sympathetic to Telefilm’s plight, nearly all saw their interview regarding Showcase as an opportunity to argue in favour of increased funding for their own festival. Nearly all individual festival directors argued that they should be entitled to greater funding because their festivals were unique, providing an important service to one or more communities, and working on a very tight budget. Further, they maintained that there were important needs not being met by their festival due to funding shortfalls, which additional funding would remedy.

1. Purpose and Benefits

Festival directors were asked to describe the purpose of their festival in terms of the benefits resulting from their event. Directors believe that their festivals are important in providing a) a platform for Canadian filmmakers; b) access for audiences to film that they might not otherwise have access to; c) a forum for professional development; and d) a forum for press coverage and publicity. These views were common across festivals large and small, specialized and general.

2. Assessments

Festival directors were asked to describe the kinds of assessments they conducted to determine if their events were successful, and the kind of data they collect to make those assessments. Nearly all festivals conduct some type of event-post mortem, often in concert with their board of directors. All festivals operate against a plan which sets goals in terms of programming, attendance, press, publicity, professional development, financial performance, or other aspects of the event. Many festivals survey either the general public, professional attendees, and in a few cases the press, to assess the experience of participants. Nearly all collect attendance data and demographic information on attendees. However, the level of sophistication of this work appears to be directly related to the size and sophistication of the event itself, with better funded events conducting more thorough post-event assessments. Furthermore, some festival directors acknowledged that they relied upon volunteers to staff various festival functions, and as a result, they conceded that the information they collected was only as reliable as the accuracy and skill of their volunteer staff would allow.

3. The Showcase Program

Festival directors were asked to comment on the current Canada Showcase Program. Generally, program guidelines were deemed to be clear, although there were several criticisms regarding the guidelines. First, it was remarked that the guidelines needed to be reviewed with a practical eye. *“We are asked to submit our rules of incorporation every year as part of our application package...we don’t reincorporate every year – nobody does – so why is this necessary?”* Second, questions were raised whether Telefilm followed its own guidelines: *“We were told to submit our ethics rules...when I explained that we didn’t have formal rules, I was told that the requirement would be waived, even though the guidelines had no provision for such waivers.”*

Regarding timing, there were divergent views regarding decisions concerning funding applications: some respondents indicated that decisions regarding funding applications were made in a timely fashion, and were very happy – stating that Telefilm was among the quickest of various funding agencies – while others felt that the amount of time it took to reach a funding decision was unacceptable, and expressed concern over the tight timing between funding decisions and festival dates. Said one Director, *“Due to the scheduling, we have no choice but to make financial commitments based upon a presumption that the funding request will be approved...we would really be stuck if Telefilm were to turn us down.”*

Reporting requirements were generally deemed to be reasonable and clear, and Telefilm staff was felt to be responsive and knowledgeable, though overworked –

this based upon a presumption that the lag in approving applications was the result of an overburdened staff.

There was, however, uniform concern expressed over a lack of transparency regarding decision making. Directors said that, when applications for additional funding were rejected, there were inadequate explanations – sometimes none at all – for the rejection. This, in turn, has led to suspicion regarding favouritism, or a lack of impartiality, with festival directors suggesting that festivals in “other provinces” were getting more money because of some bias on the part of decision-makers within Telefilm, due to political pressures, or for historical reasons, rather than for objective reasons having to do with the festivals themselves.

4. Multi-year commitment

Every Festival director interviewed was very enthusiastic about the notion of receiving a multi-year funding commitment, understanding that such a commitment would be conditional and subject to review over the course of the commitment. Festival directors felt that such commitments would allow them to better plan, and to devote resources that would otherwise go into applying for Telefilm monies into seeking new and additional funding sources. It was felt that basic performance indicators, such as attendance, financial metrics, or programming goals, could be used as the basis for the conditionality of the multi-year grant.

5. Limitation on support

Festival directors were adamant that there should not be any limit on the number of years that a festival could receive funding, or on the amount or type of funding receivable. Several directors indicated that their event could not survive without the support they receive from Telefilm, and thus they saw no prospect of working without it.

6. Improvement suggestions

Festival directors uniformly felt that “more money” would make for a better program. Many also responded that a multi-year commitment would be a significant improvement. However, few had any overarching suggestions regarding revision of program objectives, and there was no single suggestion that emerged as a basis for a new, redesigned program.

7. Other suggestions

There were a number of suggestions regarding additional services Telefilm could play in supporting festivals. For example, it was suggested that Telefilm could administer a meeting of Festival professionals as an opportunity for networking,

and coordination. Among other things, this could facilitate the setting of festival dates, to help avoid conflicts, serve as a forum for a discussion of best practices, and create an opportunity for partnerships for programming, sponsorship, or themes.

B. Industry Professionals: Producers, Distributors, Directors

While festival directors all believe that their events bring significant value to a variety of communities, including the professional filmmaking community, the views of producers, distributors, and directors were more nuanced, and did not match that of festival directors. The size and scope of a festival was a major factor for film industry professionals in assessing the value of an event, with festivals generally falling into one of three categories: First, the Toronto International Film Festival (TIFF), which fell into a category of its own; second, the larger regional festivals, and third, the remaining festivals.

With respect to TIFF, those interviewed felt that this festival was in a unique position due to its size and scope. Truly a world-class event, film industry professionals believe that TIFF provides a platform for “virtually anything” – from getting international publicity, to closing a distribution deal, finding financing, meeting potential partners, and attending sophisticated professional development venues. The picture, however, is not completely rosy. Professionals are concerned about the cost associated with attending this event; more importantly, there is a sense among some that TIFF has outgrown the needs of the Canadian filmmaking community. As one producer put it, *“Canadian films are being crowded out at TIFF by international filmmakers and Hollywood stars.”*

Film industry professionals put large regional festivals into a second category; these included the Atlantic Film Festival, the Vancouver International Film Festival, and Montreal although, with the uncertainty surrounding the festival situation in Montreal, interviewees were generally unclear as to which festival(s) in Montreal constituted the “major” festival. These events were identified as being useful to filmmakers given the right context. For example, if the dates of such a festival coincided with the scheduled release of a film, that festival might serve as a platform to generate press coverage to help promote that film. Professional development opportunities might be useful, depending upon the event and specific sessions scheduled, with the Atlantic Film Festival’s Strategic Partners event being singled out as particularly useful. Additionally, large regional festivals were felt to be useful in reaching a segment of the audience, especially for feedback. *“It is a bit of a false audience – people who go to film festivals are not typical moviegoers, they are enthusiasts – but there is often the opportunity for me to interact with the audience, to get their feedback, to learn about how my work is being seen, and that is valuable.”*

All other festivals fell into a third category. Film industry professionals were, in theory, in support of these events. *“I became a filmmaker to have my films seen. It is hard enough to get my film seen, and so I would like to support these events when they ask to screen my works.”* However, they uniformly see the many requests from festivals as burdensome in terms of time, money, and overhead. Said one, *“I could hire a full time person just to administer these requests – to keep track of requests, to ship and reclaim prints, to send materials, and I can’t afford that.”* Said another, *“There are just too many festivals...I try to accommodate as many as I can – I want my film to be seen – but responding has become a burden.”*

Tension also exists between distributors and film festivals, with one interviewee expressing the view that film festivals deplete the audience for Canadian film without providing financial benefits to producers or distributors. *“I have started charging festivals now to show my films, for if they play my film for a couple of nights, I cannot get a commercial date with an exhibitor in the same city.”*

1. Decision-making process

Film industry professionals make decisions to attend festivals in a fairly ad hoc manner. For the larger regional festivals and TIFF, participation decisions are based upon commercial opportunities, in a broad sense – whether the venue provides an opportunity for the participant to advance his professional – but for the all others, decisions to participate are based more upon opportunity and emotion – the costs of participating, or a potential connection the professional may have with the festival. Subsequently, success is measured in terms of the objectives that may have been set out for attendance, but this evaluation, too, is conducted in an ad hoc fashion. In all cases, interviewees described a subjective, intuitive, and to some extent emotional decision making process; a personal connection to a Festival Director, a desire to visit a particular location, a hope of meeting a potential business partner, rather than any formal assessment.

2. Importance of festivals

As noted above, Film industry professionals tend to put festivals in three categories, (1) TIFF, (2) large regional festivals, and (3) all others. As several interviewees put it, “the smaller festivals (category 3) are more cultural events and don’t serve any real industrial purpose.

3. Assistance

Two interviewees seemed to recall that they had once received direct support from a Canadian government agency to attend an event, but most indicated that the only support for festival attendance would come directly from the festivals themselves. “For the lesser festivals, unless they offer to put me up and cover my travel I won’t even consider attending – I simply can’t afford to.”

4. Telefilm's Role

Industry professionals had a number of comments and suggestions regarding Telefilm's role in supporting festivals:

- Telefilm's role should be to get the public out. *"I am incensed at the idea of giving money to festivals that can't get the public out. Any support for new festivals should only be for festivals that are distinct. Audience development, over a 2-3 year period, might be a factor in deciding which festival to support...growth targets, or at least maintaining audience levels, not losing it."* *"Telefilm's mandate includes building audiences for Canadian film, and festivals can be an important platform to raise awareness of film."*
- Telefilm's role should be to support Canadian filmmakers. *"Lots of festivals say they support Canadian filmmakers, but they don't. Telefilm's focus should be on what an event does to help Canadian filmmakers."*
- Telefilm's role should be to provide better support for existing festivals. *"We have too many festivals...no more." "The elite are overserved with festivals." "The focus should be on industry... (the question to be asked before providing support is) how does this event support the industry." "I've seen some festivals that go to Blockbuster and rent DVDs that they show; there are too many of these things."*
- Telefilm's role should be to support industry. *"It is almost as if there are two festival circuits, one for bigger events, the second, smaller. The first helps the industry and has potential; the second is of cultural interest. While both are important, Telefilm's focus should be in industry."*

III Conclusions and Recommendations

A. Conclusions

Telefilm faces a challenge with respect to the Canada Showcase Program. Funds requested by applicants continue to increase at a rate that exceeds the rate of increase in program resources. With overly broad and diffuse program objectives, Telefilm is unable to use current Showcase program guidelines to determine how to transparently and equitably allocate program resources across the growing applicant pool.

In light of this dilemma, the purpose of conducting interviews with stakeholders was to identify any consensus that might exist with respect to a new set of program objectives for the Telefilm Showcase Program. It is evident that no such consensus exists. Perhaps not unexpectedly, interviewees' responses to the questions in the interview guides were filtered through a lens of self-interest, with festival professionals seeking more funding, and industry professionals seeking a program which would advance their industrial-related objectives.

We conclude, therefore, that Telefilm will need to be guided largely by its own judgement in deciding how to reformulate the Canada Showcase Program. We note, however, that festival professionals as a group are deeply committed to their events, passionate about their work, connected to larger artistic and press communities, and dependent upon support from Telefilm and other supporters to conduct their work, which by necessity requires long advance planning times. Thus, to the extent that a re-design of the Canada Showcase Program changes the funding granted to individual festivals, it is critical that thorough advance planning be undertaken in order explain the changes to stakeholders, the press, and various governmental interests, and that such planning include coordination with other funding entities, which could possibly replace the support currently offered by Telefilm.

B. Recommendations

Notwithstanding the lack the consensus among interviewees regarding the redesign of Canada Showcase, we nonetheless have arrived at several recommendations for re-design for consideration by Telefilm management. These recommendations must be seen in the context of Telefilm's corporate objectives. Telefilm Canada is a Crown corporation that "provides support to Canada's audiovisual industries to create cultural programs and products that reflect the diversity of Canada, for the benefit of Canadian

audiences...Telefilm believes that the extent to which Canadians watch and use the products it helps finance is the key measure of success in meeting its mandate.”³

First, given the overly broad program objectives, a wide range of events have become eligible for support under the Showcase Program, including new media events, television events, and cinema events. Given the overly broad objectives for Showcase, it is not surprising that many diverse events qualify for Showcase Canada support. This is symptomatic of the present difficulty with Showcase Canada. For example, one of Showcase’s objectives is to build audiences – yet Showcase Canada supports events where the “audience” is comprised wholly of trade professionals, or new media events where the concept of audience differs from that applicable in a cinema. **Thus we recommend that, as a first step in re-designing Showcase Canada, the program should only support the screening of feature film, documentaries, shorts, and animation at general interest festivals; new media, TV, and professional development events would be funded by Telefilm under other programs.**

Second, the Canada Showcase Program presently supports a number of events for which film is a vehicle to discuss, advance, and champion a wide array of causes. While these causes are important to both Canadian society at large and especially to those with a specific interest, these worthy events are reaching niche audiences for whom audiovisual programming is a secondary device to achieve a separate, specific purpose. **Thus, we recommend that, as a second step in redesigning Showcase Canada, Showcase’s existing guidelines, which preclude the funding of such narrowly targeted events, be reiterated and adhered to.**⁴ This is not to pass judgement on the excellence or merit of these events, and, as with all festivals that would no longer be eligible for Showcase funding, we recommend a long advance lead time for the change, and coordination with other funding agencies to minimize the impact of elimination of Showcase funding on these events.

Third, we believe that audiences should be a critical factor in evaluating festival support. Audiences can be measured, tie directly to Telefilm’s mandate, and are critical for Canadian filmmakers, who not only wish to tell their stories, but to have their stories seen. The extent to which an applicant festival has a demonstrated track record attracting audiences to the Canadian portion of its program should be a major factor in determining the extent to which the festival will receive support. Furthermore, there are many other organizations throughout Canada that currently support culturally-oriented events. At present, by supporting both types of events – those that are smaller and more culturally oriented, as well as those with a more industrial focus – Telefilm is expending similar administrative and financial resources as those being elsewhere

³ *Telefilm Canada Corporate Plan, 2006-2007*, Appendix 1, page 25.

⁴ Showcase Canada Guideline 2 currently states “Cinematheques, student festivals, and festivals hosted by film/video cooperatives are not considered eligible, nor are extremely specialized events that are geared to special interest groups.”

expended by the federal government. By narrowing the focus to general industry-oriented, audience-driven events, Telefilm's Showcase Canada Program would become unique.

Alternate criteria are more difficult to assess and thus are less useful:

- ❖ **Programming:** such as the total number of films, number of countries represented, placement of Canadian films (opening night/closing night/prime time), change in Canadian programming over time, is not adequate without also measuring audiences being attracted. If a festival consistently places Canadian film in its program, but attendance at those films is poor, the mere presence of Canadian film will not a sufficient accomplishment on its own.
- ❖ **Industry development:** seminars, conferences, number of industry attendees, change in parameters over time. The challenge with this criterion is that a) such programs are properly supported under the Telefilm IPDF program; and b) to properly measure satisfaction and impacts, surveys of participants would have to be uniformly conducted, a challenge that would also confront using networking opportunities as an evaluation criterion.
- ❖ **Press coverage:** amount, level, duration. This is a useful parameter, and should be considered especially for the larger festivals. A standard measurement template should be developed for such measurement, such as type of outlet (national, regional, local), size duration of coverage, favourability of coverage, prominence of coverage, and change from prior year.
- ❖ **Sales Opportunities:** Only TIFF provides wide, consistent sales opportunities, and thus using this criterion for all but two or three festivals is not a useful indicator of the success of most events funded under Canada Showcase.

Fourth, a revised Canada Showcase Program should work in concert with other aspects of Telefilm's industry support programs. Most importantly, festivals should be encouraged to program films from Telefilm's slate of invested properties.

Appendix A – Interview Guides

Evaluation of Telefilm Canada Showcase Program

Interview Guide – Interviews with Producers and Distributors of Canadian Films

A. Background

Kelly Sears Consulting Group has been engaged by Telefilm Canada to conduct an Evaluation and Redesign of the Canada Showcase Program in order to bring the Program in line with Telefilm's corporate objectives, which are:

- Building audiences for Canadian audio-visual products;
- Building the capacity of the Canadian production industry; and
- Being an efficient and effective administrator.

In this Phase of the project we are interviewing industry professionals and experts to better understand how decisions are made regarding film festivals, to evaluate and redesign the Showcase Program so that it can benefit from the expertise and experience of the professional community. The interview will last not more than 45 minutes. We thank you for your time and input.

B. Questions

Please review the following questions in advance of your interview. If you have no opinion on a particular question, feel free to skip it.

- 1. Your profession/organization and role.** Please provide a brief overview of your profession/organization, its role in participating film festivals in Canada, and your role within your organization.
- 2. Description of Canadian festivals in which you have participated.** Please describe Canadian festivals in which you have participated, generally why you have participated, i.e. to attend screenings, to showcase a film, for professional development, for networking opportunities, etc.
- 3. Objectives of festival participation.** As a producer/distributor of Canadian films, why do you attend film festivals in Canada?
- 4. Decision-making process.** As a producer/distributor of Canadian films, please describe the process by which you decide to participate in a particular Canadian festival.

5. Decision-making criteria. As a producer/distributor of Canadian films, please describe the criteria used to reach decisions to attend a particular festival. For example:

- Do you examine past performance data of the festival, such as attendance levels?
- Do you assess past press coverage?
- Does the cost of attending a festival become a factor?

6. Measuring success. When you have brought a film to a festival, after the event is over, how do you evaluate whether participating in the festival was worthwhile? What factors do you consider? For example: amount of press coverage type of press coverage; sales?

7. Importance of festivals. As a producer/distributor of Canadian films, how important is it for you to attend any particular film at festivals in Canada?

8. Festival Rankings.

a) What do you consider to be the top five festivals in Canada?

b) Next, how important are the following types of festivals:

- i) Large national/international festivals such as the Toronto International Film Festival, or the Atlantic Film Festival?*
- ii) Major regional festivals such as Cinefest Sudbury, or the Edmonton International Film Festival?*
- iii) Local festivals such as the Gimli Film Festival?*
- iv) Specialized festivals, such as Images in Toronto, or the St. John's International Women's Film and Video Festival, or the Carrousel international du film de Rimouski?*

9. Assistance. Do you get any financial assistance from the federal or provincial governments or private organizations to bring your film to a festival? If so, please describe.

10. Telefilm's Role. Telefilm's mandate includes building audiences for Canadian film, and festivals can be an important platform to raise awareness of film.

a) What role should Telefilm play in supporting film festivals?

b) How should Telefilm's role in supporting festivals differ from that of other funding agencies, if at all?

c) How might Telefilm better support Canadian filmmakers to take advantage of the festival platform to reach audiences?

11. Resource Allocation. Assuming that Telefilm's resources are limited, what kind of support should Telefilm give to festivals? In other words, for what purpose? At what levels?

12. Finally, do you have any other comments that were not covered above?

Evaluation of Telefilm Canada Showcase Program

Interview Guide – Interviews with Festival Professionals

A. Background

Kelly Sears Consulting Group has been engaged by Telefilm Canada to conduct an Evaluation and Redesign of the Canada Showcase Program in order to bring the Program in line with Telefilm's corporate objectives, which are:

- Building audiences for Canadian audio-visual products;
- Building the capacity of the Canadian production industry; and
- Being an efficient and effective administrator.

In this Phase of the project we are interviewing industry professionals and experts to better understand how decisions are made regarding film festivals, to evaluate and redesign the Showcase Program so that it can benefit from the expertise and experience of the professional community. The interview will last not more than 45 minutes. We thank you for your time and input.

B. Questions

Please review the following questions in advance of your interview. If you have no opinion on a particular question, feel free to skip it.

- 1. You and your festival.** Please provide a brief overview of your festival, its history, scope, and size, and your role within the festival organization.
- 2. Purpose.** Please describe the purpose of your festival, i.e. to bring diverse film to new audiences, to provide professional development opportunities for professionals, etc.
- 3. What are the benefits to Canadian filmmakers from attending your festival?**
- 4. Do you conduct a post-festival assessment to determine the extent to which you have accomplished your goals in a given year?** Please describe that process, and the criteria used to assess your festival.
- 5. Decision-making criteria.** How do filmmakers decide to participate in one festival over another? Why do they come to your festival?

- 6. Event data.** What kind of information do you track? Audience levels? Audience demographics? Attendance by picture? Professional attendance? Level and type of press coverage? Do you survey participants, the general public, the press, or professionals, about their experience at the festival?
- 7. Telefilm support: current Program.** How would you assess Telefilm's current Canada Showcase program in each the following areas:
 - a) Are the guidelines for funding clear and understandable?**
 - b) Are decisions regarding funding applications made in a timely fashion?**
 - c) Are reporting requirements reasonable and clear?**
 - d) Do you find Telefilm's staff to be responsive and knowledgeable?**
- 8. Multi-year commitment.** Would a multi-year funding commitment from Telefilm be preferable to a year-to-year commitment? If so, how would a multi-year commitment actually change your festival? What rules should be attached to a multi-year commitment to ensure that a festival's commitments to Telefilm are met?
- 9. Limitation on support.** Should there be any limit on the number of years that a festival can receive funding, or on the amount or type of funding?
- 10. Improvement suggestions.** If there were two things about the Canada Showcase Program that you would change, what would they be?
- 11. Telefilm support: the future.** What should Telefilm's role be in supporting festivals? For example, should Telefilm provide core support to festivals, or support for specific programs? Should Telefilm focus on the audience experience, or the needs of filmmakers?
- 12. Other funders:** How should Telefilm's role in supporting festivals differ from that of other funding agencies, if at all?
- 13. Resource allocation.** Assuming that Telefilm's resources are limited, what kind of support should Telefilm provide to festivals? In other words, for what purpose? At what levels?
- 14.** Finally, do you have any other comments that were not covered above?

Évaluation et restructuration du programme *Le Canada à l'affiche* de Téléfilm Canada

Guide d'entrevue — Entrevues avec les producteurs, réalisateurs et distributeurs de films canadiens

A. Contexte

Téléfilm Canada a fait appel aux services du Kelly Sears Consulting Group afin de procéder à une évaluation et une restructuration du programme *Le Canada à l'affiche* dans le but de rendre le programme conforme aux objectifs généraux de Téléfilm qui sont les suivants :

- Augmenter les auditoires des produits audiovisuels canadiens;
- Développer le potentiel de l'industrie de la production canadienne; et
- Être un administrateur efficient et efficace.

Dans cette phase-ci du projet, nous rencontrons des professionnels et des experts de l'industrie dans le but de mieux comprendre comment les décisions sont prises à l'égard des festivals de films, afin d'évaluer et de restructurer le programme *Le Canada à l'affiche* en tirant profit de l'expertise et de l'expérience des professionnels de la communauté. La durée des entrevues ne dépassera pas 45 minutes. Nous vous remercions à l'avance de votre temps et de vos commentaires.

B. Questions

Veillez lire les questions suivantes avant votre entrevue. Si vous n'avez pas d'opinion au sujet d'une question en particulier, n'hésitez pas à passer à la question suivante.

- 1. Votre profession/organisation et votre rôle.** Veuillez décrire brièvement votre profession ou votre organisation, son rôle dans les festivals de films du Canada et votre rôle au sein de votre organisation.
- 2. Festivals canadiens auxquels vous avez participé.** Veuillez indiquer les festivals canadiens auxquels vous avez participé, et mentionner la raison principale de votre participation. Ex. : pour assister à des projections, pour présenter un film, pour le développement professionnel, pour profiter des occasions de réseautage, etc.
- 3. Objectifs de votre participation aux festivals.** En tant que producteur/distributeur de films canadiens, pourquoi assistez-vous à des festivals de films au Canada?

- 4. Processus décisionnel.** En tant que producteur/distributeur de films canadiens, veuillez décrire le processus qui vous amène à décider de participer à un festival canadien en particulier.
- 5. Critères de la prise de décision.** En tant que producteur/distributeur de films canadiens, veuillez indiquer quels sont les critères qui vous amènent à prendre la décision d'assister à un festival en particulier. Par exemple :
- Prenez-vous connaissance des données relatives au rendement du festival lors des années passées, comme les niveaux de fréquentation?
 - Évaluez-vous la couverture de presse des années antérieures?
 - Le coût de la participation à un festival entre-t-il en ligne de compte?
- 6. Mesure du succès.** Lorsque vous avez présenté un film dans un festival, une fois l'événement terminé, comment procédez-vous pour déterminer si votre participation au festival en valait la peine? Quels facteurs prenez-vous en considération? Par exemple : ampleur de la couverture de presse; type de couverture de presse; ventes, etc.
- 7. Importance des festivals.** En tant que producteur/distributeur de films canadiens, à quel point est-il important pour vous d'assister à l'un ou l'autre des festivals du film au Canada?
- 8. Classement des festivals.**
- a) Quels sont, selon vous, les cinq meilleurs festivals au Canada?
 - b) Dans quelle mesure les festivals suivants sont-ils importants :
 - i) *Grands festivals nationaux/internationaux comme le Festival international du film de Toronto ou le Festival du film de l'Atlantique?*
 - ii) *Grands festivals régionaux comme le Cinefest de Sudbury ou le Festival international du film d'Edmonton?*
 - iii) *Festivals locaux comme le Gimli Film Festival?*
 - iv) *Festivals spécialisés comme Images à Toronto ou le St. John's International Women's Film and Video Festival ou le Carrousel international du film de Rimouski?*

- 9. Aide financière.** Obtenez-vous une aide financière du gouvernement fédéral ou provincial ou d'un organisme privé afin de présenter votre film dans un festival? Dans l'affirmative, veuillez fournir les détails.
- 10. Rôle de Téléfilm.** Dans le cadre de son mandat, Téléfilm doit notamment augmenter les auditoires des films canadiens, et les festivals peuvent constituer une plateforme importante pour faire connaître un film.
- a) Quel rôle Téléfilm devrait-elle jouer en appuyer les festivals du film?
 - b) En quoi le rôle de Téléfilm dans le soutien aux festivals devrait-il différer de celui des autres organismes de financement, le cas échéant?
 - c) Comment Téléfilm pourrait-elle mieux aider les cinéastes canadiens à tirer profit de la plateforme des festivals pour rejoindre les auditoires?
- 11. Allocation des ressources financières.** En supposant que les ressources financières de Téléfilm sont limitées, quel type de soutien Téléfilm devrait-elle offrir aux festivals. Autrement dit, dans quel but? À quels niveaux?
- 12. Pour terminer, avez-vous des commentaires au sujet de certains points non abordés ci-dessus?**

Évaluation et restructuration du programme *Le Canada à l'affiche* de Téléfilm Canada

Guide d'entrevue -- Entrevues avec les professionnels des festivals

A. Contexte

Téléfilm Canada a fait appel aux services du Kelly Sears Consulting Group afin de procéder à une évaluation et une restructuration du programme *Le Canada à l'affiche* dans le but de rendre le programme conforme aux objectifs généraux de Téléfilm qui sont les suivants :

- Augmenter les auditoires des produits audiovisuels canadiens;
- Développer le potentiel de l'industrie de la production canadienne; et
- Être un administrateur efficient et efficace.

Dans cette phase-ci du projet, nous rencontrons des professionnels et des experts de l'industrie dans le but de mieux comprendre comment les décisions sont prises à l'égard des festivals de films, afin d'évaluer et de restructurer le programme *Le Canada à l'affiche* en tirant profit de l'expertise et de l'expérience des professionnels de la communauté. La durée des entrevues ne dépassera pas 45 minutes. Nous vous remercions à l'avance de votre temps et de vos commentaires.

B. Questions

Veillez lire les questions suivantes avant votre entrevue. Si vous n'avez pas d'opinion au sujet d'une question en particulier, n'hésitez pas à passer à la question suivante.

- 1. Vous et votre festival.** Veuillez décrire brièvement votre festival, son histoire, son étendue et sa taille, ainsi que votre rôle au sein de l'organisation du festival.
- 2. But.** Veuillez décrire le but de votre festival. Par exemple, présenter une diversité de films à de nouveaux auditoires, offrir des occasions de développement professionnel aux professionnels de l'industrie, etc.
- 3. Quels avantages les cinéastes canadiens ont-ils à participer à votre festival?**

4. **Après la tenue du festival, procédez-vous à une évaluation afin de déterminer dans quelle mesure vous avez atteint vos objectifs?** Veuillez décrire ce processus et les critères utilisés pour évaluer votre festival.
5. **Critères de la prise de décision.** Qu'est-ce qui motive les cinéastes à participer à un festival plutôt qu'à un autre? Pourquoi assistent-ils à votre festival?
6. **Données relatives à l'événement.** Quel genre d'information recueillez-vous? Niveaux de fréquentation? Données démographiques sur l'auditoire? Taux de fréquentation par film? Participation des professionnels? Ampleur et type de la couverture de presse? Questionnez-vous les participants, le grand public, les représentants des médias ou les professionnels au sujet de l'expérience qu'ils ont vécue au festival?
7. **Soutien de Téléfilm : programme actuel.** Comment évaluez-vous le programme *Le Canada à l'affiche* actuel de Téléfilm quant aux trois aspects suivants :
 - a) **Les principes directeurs sur le financement sont-ils clairs et faciles à comprendre?**
 - b) **Les décisions relatives aux demandes de financement sont-elles prises dans des délais raisonnables?**
 - c) **Les exigences en matière de déclaration sont-elles claires et raisonnables?**
 - d) **Le personnel de Téléfilm vous semble-t-il réceptif et bien informé?**
8. **Engagement pluriannuel.** Un engagement financier pluriannuel de Téléfilm serait-il préférable à un engagement annuel? Dans l'affirmative, en quoi un engagement pluriannuel changerait-il votre festival? Quelles règles devraient s'appliquer à un engagement pluriannuel pour s'assurer qu'un festival respecte ses obligations envers Téléfilm?
9. **Restriction de l'aide financière.** Devrait-il y avoir une limite quant au nombre d'années où un festival peut recevoir du financement, ou quant au type de financement ou au montant de celui-ci?
10. **Améliorations suggérées.** Quelles seraient les deux choses que vous aimeriez changer, le cas échéant, au sujet du programme *Le Canada à l'affiche*?
11. **Soutien de Téléfilm : l'avenir.** Quel devrait être le rôle de Téléfilm dans le soutien aux festivals? Par exemple, Téléfilm devrait-elle fournir un soutien de base aux festivals, ou appuyer certains programmes spécifiques? Téléfilm devrait-elle se concentrer sur l'expérience des auditoires ou sur les besoins des cinéastes?

- 12. Autres bailleurs de fonds.** En quoi le rôle de Téléfilm dans le soutien aux festivals devait-il différer de celui des autres organismes de financement, le cas échéant?
- 13. Allocation des ressources financières.** En supposant que les ressources financières de Téléfilm sont limitées, quel type de soutien Téléfilm devrait-elle offrir aux festivals? Autrement dit, dans quel but? À quels niveaux?
- 14.** Pour terminer, avez-vous des commentaires au sujet de certains points non abordés ci-dessus?